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Morrena read Morrona, and l. 9 for Palerma read Palermo; p. 284, l. 20, for Schligo read Sligo.

One of the merits to be noticed is the almost consistent use by the writer of the real national names of the artists. The annoying custom of transforming foreign names into the forms of one's own language is happily becoming antiquated; but in France it still has a strong hold and appears entirely even in such works as Siret's *Dictionnaire des Peintres*. Le Corrége and Jean de Pise and Ste Marie des Fleurs, for Correggio, Giovanni da Pisa and Sta Maria dei Fiori, still flourish. M. de Champeaux, fortunately, does not belong to this school, and it is to be hoped that his example will be generally followed and that the time will come when not only each person will be given his own name, but each place will be called by its national appellation, so that we may no longer read of Plaisance, Venise, Florence, and Munich: but Piacenza, Venezia, Firenze, and München. In this connection, I may ask why does M. de Champeaux write *Bartolomeo de Modène*, *Bonano de Pise*, and *Agostino de Plaisance*, instead of *da Modena*, *da Pisa*, and *da Piacenza*.

A. L. FROTHINGHAM, Jr.

ARCHÉOLOGIE CHRÉTIENNE DE CARTHAGE.—FOUILLES DE LA BASILIQUE DE DAMOUS-EL-KARITA (1884) par le R. P. DELATTRE, de la société des Missionnaires d'Alger [Bibliothèque illustrée des Missions Catholiques]. Lyon, 1886, *Bureaux des Missions Catholiques*. 8vo, pp. 67, with illustrations.

During the last twenty years Africa has begun to rival Italy itself in the interest and importance of its remains of Early Christian art. In Algeria, and still more in Tunisia, a large number of basilicas of the iv and v centuries have been brought to light, more by chance than as the result of any systematic research; and there is no telling what might be found if money and men were forthcoming for the work. An example of what could be accomplished even with small means is shown by the pamphlet before us, written by that indefatigable lover of Christian antiquities the abbé Delattre, who from his convent on Mt. Byrsa near Carthage has acted as presiding genius over most of the archæological work in the neighborhood, and has formed a museum well worth visiting, as M. Reinach has well said in the *Nation* (No. 2000). The early Church at Carthage was, we all know, one of the great centres of primitive Christianity, and it would seem as if we were to have a glimpse of it as it was in those early days; not as in Rome where no desecrating hands have turned catacombs and basilicas to ruins, but in the fragmentary condition to which the monuments of Chris-

tian Carthage were reduced by barbarous invaders. One of these glimpses we get from the description of the results of the excavations made in 1884, which led to the uncovering of an Early Christian open-air cemetery and of an adjoining basilica on a site called Damous-el-Karita. The first attempts at excavating were made here in 1880, and have been noticed elsewhere. The present pamphlet is devoted to the main discoveries of 1884. The most interesting as well as unusual part of the work was the clearing out of the cemetery. We are all familiar with the underground catacombs which, naturally enough, have in general been tolerably well preserved; but the cemeteries above-ground, of which there were so many, exposed to weather and destruction, have almost all perished, throughout the Christian world, leaving no trace behind. Not more than two or three of any moment are known: one at *Julia Concordia*, and another but recently discovered at Mitrovitz, the ancient Sirmium. The open-air cemetery or *area* of Carthage is formed of a large semi-circular court more than forty-five metres in diameter surrounded by a high wall within which there was a lofty portico, 3.25 met. wide, whose architrave was supported on columns with semi-Ionic capitals standing at a distance of three metres from each other. In the open space were found hundreds of epitaphs from the tombs of early Christians. In the centre was an octagonal structure, which may have been a pulpit or ambone from which the *lector* read to the faithful assembled in the surrounding portico. Finally, at the head of the semi-circle the wall opened for an oratory or *memoria* in the form of a trifolium composed of three small semi-circular apses, each containing the tomb of an illustrious martyr. This oratory was entirely vaulted and its ornamentation must have been of the richest character, as a considerable portion of the fallen vaulting of the central apse still preserved its mosaic of white and red cubes, with which the whole was adorned. The date of this *area* is considered by the abbé Delattre to be the end of the III or the beginning of the IV century.

Across the end of the cemetery opposite the semi-circle was placed a monumental basilica of the IV century, corresponding in plan to the basilica of the Nativity erected at Bethlehem by the Empress Helena. The length of the central nave is 50 met., its width 12.80 met., and it ends in a semi-circular apse. It was supported on a double row of granite and marble columns, twelve on each side.

To summarize in a few words the other results of these excavations, they brought to light 1924 fragments of inscriptions (1 Punic, 8 Greek, 1915 Latin), 53 bas-reliefs, 36 fragments of sarcophagi, 28 of chancels or ikonostases, 200 plaques of marble from the revetment of the interior walls, 6 tomb-mosaics, 70 Christian lamps, 2 pagan lamps, several Roman and Byzantine coins, etc. An interesting peculiarity of the Christian epigraphy

of Carthage is the frequent use of the formula *fidelis in pace*, almost unknown in the thousands of inscriptions from the Roman catacombs. *Fidelis* distinguished a baptized Christian from one who was not, the latter being a catechumen. *In pace*, according to De Rossi, has quite a different meaning in African from what it had in Roman inscriptions: in the latter it meant a spiritual heavenly union, in the former a terrestrial communion with the Church. Africa was so overrun with heresies that even in death the faithful wished to affirm their fidelity to orthodoxy. *In pace vixit*, and *fidelis in pace*, are then formulas attesting this communion with the true Church, and this is shown by the fact of their coming into great use just at the time when the African church was most racked by heresy.

The most interesting piece of Early Christian sculpture found was a relief of the IV century representing the Virgin seated and holding the infant Christ, behind whom is a figure, probably a prophet; while to the left stands a guardian angel. This poetic scene is unfortunately mutilated in almost every figure, but it can easily be imagined that the prophet, as in the even earlier fresco of the cemetery of Priscilla, was pointing to the star above. It is disputed whether, behind the angel, the three Magi may not have been represented as advancing with their offerings, as on the almost contemporary ambone of Thessalonika.

The excavations have not been brought to a close, though they can be continued but slowly through a lack of funds. Much remains to be looked into. Neither the area of the cemetery nor that of the basilica have been entirely uncovered, and no steps have yet been taken toward excavations in a large cemetery back of the early area. In the plateau near the basilica there are indications of most important discoveries. The author says, "We are already certain of finding there a cemetery and large buildings, like a presbytery, monastery, triclinium or baths, dependencies of the vast basilica which we have undertaken to completely uncover." Will not some lover of the early Church hasten the work by contributing at a time when such help is most needed?

A. L. FROTHINGHAM, JR.

DIZIONARIO EPIGRAFICO DI ANTICHITÀ ROMANE di ETTORE DE RUGGIERO. Fasc. I. ABACUS-ACHAIA. R. 8vo. Roma, 1886, Tipog. della R. Accad. dei Lincei.

This work promises to be of real value not only to Italian students of Antiquities but to all interested in the subject, as it will be constructed on a somewhat different plan from previous works of a similar character. The program is "to effect a closer union between the study of Latin epi-